

Wilson

1561,

M. A.

N. Y. 10 Apr 179

11 Apr 179

With regard to the
"Romans Devotion" by
Oregon Wilson.

✓

Romans Devotion

Wilson

1561

OREGON WILSON'S GREAT PICTURE WOMAN'S DEVOTION!

Illustrative of a Scene During the Late War.

Lately Exhibited at the Texas State Fair for the Benefit of the
Bayland Orphan's Home.

Will be on Exhibition for ONE WEEK ONLY,
—A T—
126 TREMONT STREET
(Lately occupied by J. BUCKLEY & Co.'s Hardware Store.)

From the Home Journal—Art Column.

MR. OREGON WILSON.

In the "Waverly," corner of Fourth street and Broadway, Mr. Oregon Wilson has his studio, and is next door neighbor of the distinguished artist Mr. MacDonald, whose "Somnambula" has been already noticed in these columns.

Mr. Wilson is a young and rising artist, and is a fair type of the versatile American painter. Instead of creeping off into an out-of-the-way room, and burying himself in the gloom and cobwebs of a garret, he has established himself on the great thoroughfare of the metropolis, in one of the grandest and most elegant studios in the city, and it is here that he gives his unique and pleasant receptions on Saturday afternoons. Members of the various professions—poets, painters, physicians, lawyers, members of the press, and last, though by no means the least, the ladies, form the greater part of his visitors.

The first picture that strikes the eye on entering his room is one he has on his easel, called

WOMAN'S DEVOTION.

Its size is six by eight feet, and contains two life-size figures. It is intended to illustrate an incident in the late war which occurred near Winchester, Va. The contending armies had fought over a bloody field nearly all day. The death shots fell thick and fast on every side. Foot to foot and steel to steel the combatants disputed the ground, and many a gallant soldier fell on that fateful day. At last the Confederates retired, and the Federals bivouacked for the night. The fight had been contested over a large extent of territory, and the dead and wounded were scattered far and wide. In some places the disabled of both sides lay together. The ladies of Winchester and surrounding country left their homes to attend to the wounded. A young lady of the vicinity, who was well known for her great devotion to the then falling fortunes of the South, encountered a young staff officer who was suffering from a dangerous wound in the breast, his life current ebbing fast away. To staunch the blood was her first care. This done, she placed his head upon her lap, and in this position determined to hold him until assistance arrived. It was not long before a Federal surgeon, with his aides, approached, and examined the wound. He told the fair attendant that if the wounded officer could have perfect rest he might recover. She looked upon his death-like and pallid face; it touched the tenderest chord of her heart. She felt that he was fighting for the independence of his native State; that he had offered his life in its service.

These reflections and the mute, but eloquent, pleading of the pale features before her filled her heart with the tenderest emotions for the sufferer, and she determined to save him. To her he was more than a Confederate soldier. Through the long dreary night she never moved her patient, but held him as if the fate of her own heart and the destinies of nations hung upon his waning life. She heard the cries and moans of the wounded that went up towards a cold and pitiless sky. Nature's lamps burned dimly, and the new moon soon sank below the distant horizon. She was alone. Finally, sleep and death had silenced all, but still the brave girl held her charge. Long hours passed, and at last the grey light of the coming day began to streak the eastern sky, and the rosy tints, lovely heralds of the sun, had given the first blush of morn, when the grey mists yet hung over the damp ground, or enveloped the hill sides. Just at daybreak is the time seized upon by the artist to fix the scene, and there he has seated on the field of death one of Virginia's beautiful daughters. The youth lays stretched at full length on the cold ground, his head resting in her arms. The scene is one which will call forth the highest effort of genius in one of the most difficult walks in the art of painting. The morning's light reveals the wreck and carnage of the fight; and when we give reins to our imagination and attempt to follow the thoughts, the hopes and fears of that devoted girl, we can but faintly surmise what they must have been through the long and gloomy night.

Be this as it may, Mr. Wilson has painted a beautiful girl, plainly dressed; her golden hair falls in a disheveled state about the temples of the wounded soldier. She looks earnestly, but hopefully, into his face. The artist has only got fairly to work, but sufficient has been done to justify us in saying that it will be a brilliant success. We shall, therefore, look forward with great interest to the public appearance of this work, which is to be the first of a series illustrating the heroic deeds of Southern women, and just here we would request of our Southern friends to send us accounts of well authenticated events or incidents of female heroism that happened during the war.

We have already alluded to Mr. Wilson's three pictures of "Sunshine," "Autumn" and "The Orphan."

His portraits of citizens of New York and vicinity are deservedly popular, and his long residence in Europe, where he studied his profession in Germany, France and Italy, has given him many advantages, which, with his industry and perseverance, have won for him a high place among American artists.

THE following poem from the pen of Andrew McMakin, now deceased, but formerly editor of the *American Courier*, tells the story immortalized by Wilson—it was written after seeing the picture for the first time in 1869:

O'er fair Virginia's sunny fields
All bright with waving grain,
A storm was sweeping from the North,
O'erwhelming valor, pride and worth,
'Mid gusts of leaden rain.

At dawn a doomed and gallant band
Had braced each patriot breast,
And hapless pressed the gory plain,
Or by a brother's weapon slain,
Had found eternal rest.

Comrades and friends, at starry eve,
Had sought the fatal field,
To note the sufferer's latest sigh,
To close the dying soldier's eye,
Or consolation yield.

One angel-group from homestead nigh—
Long of "The Forks" the pride—
About the field their footsteps trace,
And closely scan each pallid face
That lay on every side.

Soon by one gentle, listening ear,
A feeble moan was heard,
And softly there the turf is pressed,
As falls into his lowly rest,
Heaven's own melodious bird.

'Twas he, alas! whose plighted love
Her own fond bosom held,
That noble brow and manly form,
Whose precious life-blood, red and warm,
Up from his bosom well'd.

Afar within the gathering gloom
A flickering light was seen;
Beside the rumbling ambulance—
It seemed an *ignis fatuus* dance—
The shattered trees between.

"Stay, surgeon, stay," the maiden cried,
"My torturing fears relieve—
Must the deep wound this loved one kill,
Or, by the blessing of thy skill,
May this brave soldier live?"

The surgeon knelt, though clad in blue,
Beside that suit of grey,
Stanching the red tide that flowed so fast,
The breathing marked, the pulses cast,
Then rose to wend his way.

"Maiden," he said, "tho' cold his bed
And faint his struggling breath,
He may be saved with nicest care,
With quiet sleep; but oh, beware!
To move him's certain death!"

"Thank God!" the grateful girl exclaimed;
"Then here I'll take my rest;
His guard shall be those loving arms;
His pillow, safe from all alarms,
This fond devoted breast!"

Thus couched beneath the pitying sky
Upon that bloody field,
The suffering hero calmly slept,
The patient watcher vigil kept—
His couch, his nurse, his shield!

The moon rose up and sailed away.
The stars grew bright and dim,
Yet still she watched with jealous care,
The morning light was on her hair,
Which form'd a canopy for him.

At dawn of day, what tidings come,
Virginia's heart to bless?
The soldier wakes from peaceful sleep,
Into his cheeks health's colors creep,
To welcome love's caress!

Anon, in Conway's lordly halls
The sounds of joy are heard;
Two whilom "Rebels" find at last
Love's loyalty—and perils past,
An Union—sweet reward!

MR. WILSON, having received many warm and pressing invitations from the citizens of Texas to do so, proposes spending a portion of next fall and winter in Galveston and Houston. He has already received a number of valuable orders from many of the most distinguished and leading citizens of both cities, and to carry them out will open a Studio in Galveston about the first of December next.

Recd Apr 11
Ack " 12

N.Y. Ap. 10th/79.

Mr W^m. McLeod,
Curator, Corcoran Art Gallery.
My Dear Sir

I suppose ere this
the Oil-Painting "Woman's Devotion", by my
late brother Oregon Wilson, is placed in the
Gallery, Col Audrain writing me that it
soon would be, sometime ago.

You doubtless have heard from him or
others, "all about it". I also send you a
notice of it when upon exhibition in Gal-
veston & N Orleans. This describes it better
than I can. I have but two more, so trust
this may not be lost.

I suppose it would not seem, or look proper,
to attach this to the frame of the painting.

If it could be, it would prove more interesting to visitors.

I also send you one of his last notices, upon arrival in California. He did some ~~splendid~~ ^{splendid} work. This painting is for sale by his heirs, I being Administrator. I scarcely know of any place we should prefer it to permanently remain, than the National Gallery, in the National Capital, the subject of the painting being National in Character, the artist a true-born American.

I understand however that "For Sale" is not placed upon the paintings. Am sorry for this. Of course whoever deals with a purchaser will be allowed a commission, as is customary. Hoping that when convenient you will oblige me with a reply,

I remain,

Very truly Yours,

W. Wilson

258 W. 39th St.

Recd. Apr. 26.

1561

N.Y. Ap. 25th 79.

Mr W^m MacLeod.

My Dear Sir

Both of your kind letters recd. Am very much obliged to you for your interest in the painting. And truly hope you may succeed in selling it. Don't you think there is any chance to sell it to the "Gallery"?

Senator Jno. F. Jones of Nevada knows my brother well, knows the painting and our family well.

If he would be of any service to you, you could speak to him without any hesitation whatever.

I would like to write you a longer letter but am quite ill. Will soon be all right.

Did the removal of the painting ^{cost}
no more than 40 cts?

Col. Audenried has several times
distinctly stated, that any and all
expenses of its removal to the gallery,
would be met by himself.

You have therefore only to mention it to
him and he will hand it to you.

Will be glad to hear from you anytime.

Respectfully Yours,
M. R. Wilson

1561

Nile's Art Rooms,

No. 225 KEARNY STREET.

San Francisco, Sept. 1st, 1873.

Sir :

It gives me pleasure to call your attention to five beautiful figure pictures, from the studio of MR. OREGON WILSON, of New York City, now on exhibition at my Art Rooms. They are undoubtedly the best "genre" paintings (by an American artist) that have ever reached our city.

Mr. Wilson's reputation as a figure painter is too well known to require comment.

Yours respectfully,

M. D. NILE.

Mr. W. is in this city, at present, completing a portrait of the Hon. J. P. JONES, U. S. S., and other prominent citizens.

Le Clear. Th^s

1562

Elmira N.Y.
Apl 15. 1879.

Apl ¹⁷23/79

Price of the Bryant
portrait with frame \$531

✓

Le Clear Th^s

Recd April 17.
Ackd "23.

Rathban House
Elmira. N.Y.

Apr. 15th 1879.

H. MacLeod -

Dear Sir:-

My price
for a head is \$750 - But
as This picture of Bryant is
"The only good portrait ever
painted of him", I would like
to have my name associated
with
That of his for all time. & to
so place the picture where my
vanity will be gratified; I
choose The Corcoran Gallery
in order to best accomplish
that end. Therefore, I will

let The Concoran Gallery
have it - to be placed there
& no where else - for the
sum of \$500 - without
frame - frame is \$31 -

In great haste - I am,
Truly, yours

Thos. Leelan

Goodwin & Lewis.
Publishers.

1563.

Balt. Apr 18/79

19/79,

With regard to the
Aldine.

✓

Goodwin & Lewis.

GOODWIN & LEWIS,
PUBLISHERS AND BOOK BINDERS,

GENERAL AGENTS FOR SUBSCRIPTION BOOKS

37 N. CALVERT STREET,

BALTIMORE, *ch* April 18 1879

Apr. 19.
Mr. M. Lowell Esq.

Curator, Corcoran Gallery of Art
Washington D.C.

Dear Sir

In referring to the visit of Mr. C. H. Yorston and our Mr. Samuel Welsh, to your city in connection with the Aldine and Art Education, it gives us pleasure to enclose herewith a copy of a letter received to day from H. E. Shepherd Esq., Supt. of Public Instruction in this City, which will explain itself. We also enclose a copy (circular) of the invitation sent to Mr. David Neal by the Mayor and leading citizens of Lowell, his native town, this you will remember Mr. Yorston promised to send, in order to show you how the people of this country are beginning to appreciate the works of their own artists. Mr. Welsh hopes to have the pleasure of seeing you during the coming week.

Your obedient servant
Goodwin & Lewis

54

Copy
Office of
Superintendent of Public Instruction
Baltimore Md.

Baltimore, April 1879

I have examined the "Aldine" with increasing pleasure and appreciation, In artistic execution it is superior to any work of the kind with which I am acquainted, Among the noteworthy and commendable features of the Aldine, is the prominence assigned to the productions of American Artists who have achieved such admirable results, and have obtained honorable recognition from the discriminating critics of the old world. I am one of those who desire art education to become an informing agency, an animating principle in American society, and for this reason especially I take sincere pleasure in endorsing the Aldine, and in recommending it to all lovers of pure and feminine art.

Very respectfully
(Signed) Henry E. Shepherd

Webster

1564.

M^{rs} C. S.

20 April 1879

Enclosing bill of
Lading of Portraits
of Webster and Ash
Guthrie,

✓

Albion Mrs

Leave this space for Steamer's use.

Steamship.

Boston, Norfolk & Baltimore Steamship Line, end of Central Wharf.

Received, in apparent good order and condition, from

to be forwarded from Boston in one of the Steamships of this Company, bound for Norfolk and Baltimore, with liberty to transfer to any Steamship in the line.

M. & M. T. CO.

M A R K S .

Ms Caroline S Webster
National Corcoran Gallery
Washington
D.C.



One box Paintings & Frames

being marked and numbered as in the margin, and to be delivered in the like order and condition at the aforesaid Port of *Washington* (the dangers of the seas, rivers, and steam navigation of whatsoever nature or kind excepted), with liberty to sail with or without Pilots, and to tow and assist vessels in distress, or wanting assistance, unto

or assigns, he or they paying freight at the rate of *100 to each* with Wharfage, and average accustomed.

It is agreed, and is part of the consideration of this contract, that the Company are not to be responsible for any loss or damage arising from the incidental dangers of Steamship transportation, breakage, leakage, fire at sea or on shore; nor are they to be responsible for the decay or injury of perishable articles.

Freight carried by this company must be removed from the wharf at BOSTON and during business hours, on the day of its discharge, or it is liable to be stored at the risk and expense of the owner, all merchandise at owners' risk while on the wharf.

In Witness whereof, the Master or Agent hath affirmed to *Three* Bills of Lading, all of this tenor and date, one of which being accomplished the others to stand void. Weight, Contents, Value, etc., unknown.

Dated at BOSTON,

April 18th. 1879

AGENT.

This Bill of Lading of no value if used for any vessel except a Steamship on the Boston, Norfolk and Baltimore Line.

RELEASED

1564

1564
April 20th 1872.

Dear Mr. Corcoran

I have just
received the enclosed
bill of lading for the
portraits - What shall
I do with it? I am
very glad they have arrived
safely.

Yours very truly
Caroline J. Weston

Wormley's Hotel.

1564

Hon:

W. W. Corcoran

La Fayette Sq
Washington

Walters H.T.

1565,

Balt. Apl 19/79,

21 Apl. 79,

About an article in
Newspaper of Copyists
visit to his gallery,

✓

Walters H.T.

Recd. 11/21/79
April 21

Balt 19th April 79

Mr McLeod

Was there some
- thing published in one
of your working week
papers about your visit
here - one and has written
me about and I would
like to see a copy of
it.

Please accept
with my compliments a 'Phot
- ograph' I sent you of my
"Knaus." You find
W. J. Waller

Ferry, Mrs. A. E.

1566.

(Munich.

19 Jan'y 179.

23^d Apr/79.

A painting by Otto
Seitz. ("Marriage of Neptune")
for sale.

✓

Very. Mrs.

Recd.
April 23

Munich Bavaria
Jan 19th 1879

Will Mr MacLeod have the
kindness, to place the
Photograph I send for Mrs
Leitch by this Mail, before
the Board of Trustees at
their next Meeting. For
their kind consideration.

It is the Photograph
of a Painting, by Prof Otto
Leitch. It was at the
Centennial Exhibition in
Philadelphia & he received
a Medal for it - there, he
also received a Medal for
it - at Vienna. It is called
"The Marriage of Neptune"

It is 336 Centimeters Long
By 214 Centimeters Wide
+ 10 ft. 10 in. Long. + 6 ft. 10 in. high -

Artist's of Ability consider
The Anatomy, Drawing
& Perspective, of this Picture
very fine & Coloring
still finer.

Handsomely Framed
He asks Fifteen Thousand
Dollars for it.

Of Mr. Walters, the
purchaser of so many of
the Pictures in the Gallery,
is coming to Munich this
Spring, to attend The Artists
Exposition they are preparing
to have here then. I hope
he will be commissioned
by the Board to see this
Picture. For it deserves
a place in so good a
Gallery as we have at
Washington.

Respectfully Annie E. Ferry.

Walters M.J.

1567.

Bath Apl 22. 1879.

Apl 23.

Encloses letter from
J. M. Mac Donald, who
has Bronzes for sale,

✓

Walters M.J.

Recd Apr. 23

Batts 22 April 79

Mr W McLeod

Sir

Much obliged
for your enclosed -Yes you
were right about Oddie's
picture - the retreat from
Moscow.I am glad the
Schaepf turns out so
well -I recd the
enclosed communication
and replied referring
the party to the Battery

You find

W. J. Walters

april 23/

1567

Clifton, Staten Island
April 18th 1879.

Wm J Hatters Esq.,

My dear Sir,

Desiring to communicate
with the Corcoran Gallery at
Washington about some bronzes,
I was directed to address
you.

For a Bazaar which was
held in New York in Decem-
ber, I imported a number
of bronzes from Amadio of
Naples the only bronzer per-
mitted to take casts from
the original classic works
found at Pompeii, Hercul-
laneum &c now in the Mus-
eum of Naples. There

are a few left unsold, among them the Discobolus, which is the size of the original, with a Vitruvian Marble base. Some of the smaller pieces have pedestals made for them of rich Italian marble. The Tro Farnese is the largest ever made in bronze.

When on exhibition at the Bazaar several remarked "Some of these bronzes should be placed in the Corcoran Gallery and Lenox Library." This has induced me to write to you hoping that you will consider the matter of purchasing one or more of these beautiful works of art to be placed in the Gallery at Washington. I know that there are

none of these Neapolitan bronzes to be purchased in this country. I am willing to dispose of them at a very low figure.

I enclose ^{me} of the many articles which appeared in the papers at the time they were to be seen at Kurtz Gallery.

Very respectfully
J. M. MacDonald.

BAZAAR

OF

Pottery, Bronzes and Antiques.

GEMS OF ANCIENT AND MODERN WORKMANSHIP.

A Magnificent display of Pottery Imported from
Europe, Asia and Africa,

AMONG WHICH ARE ANTIQUITIES DISCOVERED IN THE TOMBS OF ITALY

Classic Bronzes Moulded from the Originals Resurrected
from Pompeii and Herculaneum.

A RARE CHANCE FOR ADORNING A CITY HOME,

Or to make additions to College and Town Museums.

This unique collection, one of the rarest ever seen in New York, will
be on exhibition and for sale at

KURTZ' GALLERY,

23d Street, New York.

OPENING SATURDAY, NOVEMBER 30th, AND CLOSING FRIDAY EVEN-
ING, DECEMBER 6th.

OPEN DAILY FROM 2 P. M. UNTIL 10 P. M.

Admission, - - - - Twenty-Five Cents.

The sale is for the Benefit of the Evangelical Aid Society's Schools
at Naples, Italy, under charge and direction of the Waldensian, Epis-
copalian, Presbyterian and other Protestant Clergymen, and a Com-
mittee of Neapolitan Merchants. After a successful life of eighteen
years, these Schools are now in financial straits.

THE Exposition for the sale of the Pottery of all nations, will comprise choice specimens specially ordered, selected and imported of each country's specialty. Intending purchasers are respectfully informed that this rare and valuable stock will consist of articles from the Glasgow and Dunmore Potteries in Scotland; Beleck Ware from Ireland; Terra-Cotta Busts and Statues, Vases, Tazzas and other articles from the celebrated Torquay Potteries in England; Portuguese and Cape de Verde Wares; Talavera, Alcora, Hispano-Moresque and other ancient Spanish Wares; modern Spanish from Segovia, Manises, Seville, Malaga, Valencia and Petrel; Italian Terra-Cottas, Etruscan and Majolica Plaques from 6 to 20 inches diameter, Vases from 6 to 30 inches in height; **THE RARE REPRODUCTIONS BY CASTELLANI**, Battaglia, Guistiniani and other eminent Italian Potters; Moorish Ware from Fez and Algiers; the strange, grotesque Turkish Wares so unlike any other country's productions, including the Chanak-Kalesi Water Jugs described by Dr. Prime in his recent work on Pottery; quaint wares from Egypt and Calabria; choice collection from the Royal Porcelain Works, St. Petersburg; and a fine assortment of Pottery from Sweden, Norway, Denmark, Bombay, Calcutta, and other parts of India, China and Japan. There will also be specimens of Palissy, Terra Cotta Vases and Tazzas from the Black Forests; Water Jugs from Greece—the only wares the modern Greeks manufacture; Roman Mosaic and Marble Table Tops; Costume Figures, Alabaster Statuettes, Pompeian Terra-Cotta Garden Seats, Vitulano, Uria, Palombino and Pearl of Brazil Marble Pedestals for statues and busts, from the recently opened quarries near Naples, &c., &c.

CLASSIC BRONZES.

Art-Pottery, and the Pottery of the Peasants, will not be the only attractions at this Exposition. It will be especially rich in Bronzes (many of them imported for the first time), made by Signor Amodio, of Naples, the first reproducer of classic bronzes in the world. These works are mostly copies of Bronzes found in the Ruins of Herculaneum and Pompeii.

There will be many gems in this department, such as the Toro Farnese, Mercury in Repose, Narcissus, Alexander and Bucephalus, Silenus, ~~Flying~~ **Victory**, Dancing Fawn, Cupid and Psyche, Venus Victrix, Psyche of Capua, ~~Wounded~~ **Gladiator**, Flying Mercury, ~~Farnese~~ **Hercules** and Discobulus. Excellent Library Busts of ~~Plato~~, ~~Seneca~~, Homer, ~~Ariadne~~ and Berenice (the only Portrait Bust found of any woman mentioned in the

All the copies are sold of those through which the pen is drawn.

Bible); also one of Dante, the cast for which was taken just after the death of the great poet; the beautiful ~~Tripod Lamp with Swans~~, **Grand Hanging Lamp**, Altar from the Temple of Isis, and a number of beautiful Vases, all of which are finished in the most perfect manner.

The collection will also comprise *rare original Etruscan and Italo-Greco* Vases, Cups, Tazzas, Lachrymatories, Lamps, Jugs, Guttari, Bowls, Terra-Cottas, &c., from Paestum, Tarquinii, Nola, Capua, Bari, Pozzuoli, Cumae, &c.

Antiquarians will be delighted with the finest collection of Roman Antiquities ever offered in New York. One lot is the result of a life time's selection, obtained by Mr. Edward V. Holme, an English gentleman at Naples, under peculiar circumstances, and their authenticity is assured; the other has been excavated this year from the tombs of ancient Tarquinii, as attested by a declaration from Signor Luigi Dasti, the Syndic of Corneto-Tarquini.

Visit KURTZ'S GALLERY first week in December, and select your Christmas presents from the first Bazaar of Classic Bronzes and Pottery of all Nations ever held in New York. To ensure a clearing sale every article is marked very low. No cabinet can be complete without at least one example of each Nation's Pottery.

If you wish to give a Christmas or Wedding Present that will bestow pleasure to successive generations, betokening in a household the possession of dignified taste, buy an Italian Bronze, made of real bronze, like those of the Ancients.

Experienced packers will be in attendance.

The contribution of ten dollars a year pays for the religious and secular education of an Italian child at these schools. The Sunday School children of America might add Naples, with its school-work, to their list of Mission Work, and by an annual grant from their missionary boxes educate one child or more; a connection would thus be established between the children of both countries, which would be strengthened by the receipt of quarterly reports of the progress of the work in Naples.

The whole undertaking of this Bazaar is in the hands of a committee of ladies of various Evangelical Churches in New York.

Columbus.

1568,

Art Assn

Columbus, O,
23 Feb/79.

Apr 23/79.

Asks for a set of
Photographs.

✓

Art Assn

Columbus

Photos. sent
with letter
to Mr. MacLeod.

Columbus, 23. February.
1879.

Mr. MacLeod.

I am told by Mr.
H. M. R. French of the Chicago
Academy of Design, that you
are authorized to send sets
of photographs of the finest
works in the Corcoran Gallery
to Art institutions in various
parts of the country. The
Columbus Art Association
was organized last October &
the Art School under its
auspices was opened in Jan-
ary. At the end of six weeks
we have 23 pupils in the

Various classes, our rooms are
nicely fitted up for their greatest
convenience. We have Models
Casts. plates, a hundred volumes
of valuable Art-books in the
Library, various Art-journals
on the racks & Tables - & on
the whole feel that we have
made a most promising
beginning & are laying the
foundations for a permanent
institution. Look being the
facts, & believing everything of
the kind to have a useful
& elevating influence & to bind
the Art-interests of scattered
places together. To send a

copy of our Constitution by this same mail &
enclose a circular, hoping that we may
have the pleasure of receiving a set of the
photographs of the treasures of our gallery -
Very truly
Yours
Wm. Alfred Henry.

Received of Contributions Art Association
261 East-33rd Street -

No. 1568 $\frac{a}{4}$

CORCORAN GALLERY OF ART FILES.

WRITER.

Casts List of those
~~Residence~~ read from National
Date Museum April 8. 79

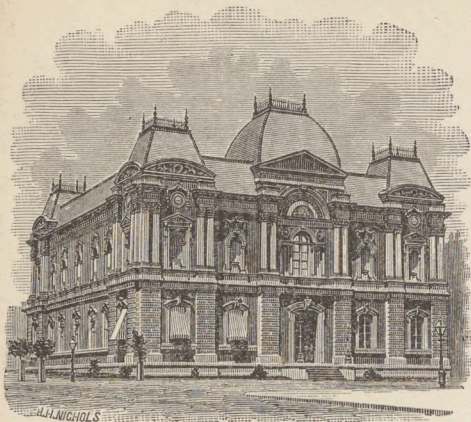
Rec'd

Ack'g'd

Answered

SUBJECT.

✓



Corcoran Gallery of Art

Washington, D. C. Apr. 8 1879

List of Plaster Casts transferred from the National Museum to the Corcoran Gallery of Art.

Nat. Mus. No

34776. Female sitting with two infants.

7. Equestrian Statue, Andrew Jackson (model)

8. Bust of Col. Peter Force

9. Bust of Hon. Dixon H. Lewis, Ala., by C. Mills

34780. Medallion, William Wilson

1. Statue Venus de Medici

2. Female recumbent with a lamb.

3. Female nude, half-rising

4. Two females, standing

5. Do. Do. Do.

6. Sleeping Child.

7. Marble medallion, Bacchante.

8. Female bust, wife of Ferdinand Pettrich

9. Bust of son of Ferdinand Pettrich,
34790. Statuette of Duke of Orleans,
1. Do. Danl. O. Connell.
2. Bust (bronzed) Baron Cuvier,
3. Do George Washington.
4. Six small busts of Pettrich's children.
5. Statuette, boy holding a ewer.
6. Female Crouching. Fisher Girl.
7. Nude figure, "The Hunter," with game.
8. Bust of Tho^s. Le Clerc, Painter.
9. Bust of La Place.

34800. Do of Ferdinand Pettrich.
1. Do "Gustav Adolph Pettrich",
2. Do "Dr Kane".
3. Head of Benj. Hallowell,
4. Monument.

List of Casts
from the National Museum
to the Corcoran Gallery of Art
April 8/79.

Le Cleon

1569.

Th^r L,

Elmira N. Y.,

24 Apr /79,

^{apr}
26 / 79,

Asks to have the
Bryant portrait sent
to the "Buffalo Fine
Arts Academy"

✓

Buffalo Fine Arts Academy

Recd. N.Y.
Apr. 26/79

Elmira Apr. 24. 1879

N.Y.

Rathbun House.

Dear Br.

Your kind
letter of the 28th inst just
reached me. The Buffalo
Fine Arts Academy opens
their Exhibition on the 3^d
of May. I want the Bryant
will you be so kind as to
cause it to be returned to its
box immediately & send it
there? Marked: "Buffalo
Fine Arts Academy - Care of
L. G. Sellstedt - President."

& I pleased to send to
me the expense of all & I
will remit at once.

I will add; in great
haste, That some day I
am going to have a
Tremendous head of
yourself -
Truly &c

Thos L. Clear

French

1570;

St. M. R.

Chicago Academy of Design

15 + 24 Apr 1879

Mich 27
Apr 17/79,

With regard to a
set of Photographs
presented.

✓

St. M. R.

French

Recd. Apr. 17.

Chicago Academy of Design
April 15. 1879-

Wm MacLeod

Curator Corcoran Gallery of Art:

Dear Sir: I have already acknowledged the receipt in good order of the photographs sent by you.

At the regular monthly meeting of the Academy on Apr. 3 the following vote was passed, which I will ask you to communicate to your Trustees.

"Moved: That the thanks of the Chicago Academy of Design be returned to the Trustees of the Corcoran Gallery of Art for the loan of seventy-five photographs of the principal works in their collection
Carried, unanimously"

It is my intention to have the photographs framed in series of half a dozen or so, horizontally, and hung in our rooms

Very Truly Yours
Wm. R. French.

Rec. Sec.

Recd
Mch. 24/

Chicago Academy of Design
March 24, 1879-

Wm MacLeod Esq -
Curator Corcoran Gallery of Art,
Washington =

Dear Sir

The beautiful collection
of photographs of works in the Corco-
ran Gallery is received in good order.

Our Board will take official
notice of the loan at their next
meeting. Meanwhile let me
express my great personal satisfac-
tion at receiving such an accession
to our material of study.

I hope for such a solidifying
of our organization soon as will enable
us to accept the photographs as a
gift instead of a loan.

Very truly Yours

Wm R. French.

Rec Secy -